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ABSTRACT

Emphasizing an aesthetic approach to language arts, this focused journal issue brings together ideas for literature and writing instruction that capitalize upon opportunities provided by all the fine arts. In general, the articles describe how field trips to art museums and theaters, film showings, in-class use of slides and pictures, and teacher-directed improvisations can supplement and enrich the English class. Specifically, the eight articles discuss (1) the connection between art and English, (2) students and cultural enrichment, (3) art and the ancient epics, (4) painting and the art of rhetoric, (5) educational drama to enhance listening skills, (6) studying the film "Citizen Kane," (7) the frame-story device, and (8) 150 adolescent novels worth reading. (HTH)

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THE ENGLISH TEACHER AND THE ARTS

Illinois English Bulletin

Illinois Association of Teachers of English

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THE ENGLISH TEACHER AND THE ARTS

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ILLINOIS ENGLISH BULLETIN

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ABOUT THIS ISSUE

This issue brings together ideas for classroom approaches to literature study and writing that capitalize upon the opportunities provided by the arts — not just the literary arts themselves but by such sister arts as painting, sculpture, drama and film. Here Illinois teachers describe how field trips to art museums and theaters, film showings, in-class use of slides and pictures, and teacher-directed improvisations can supplement and enrich the English class. And even traditional studies in the epic and short story are shown to offer real possiblities for emphasizing an aesthetic approach.

In the first article, Patricia Geiser describes field trips to art museums she has taken with her students and explains how she uses the experience to trigger classroom activities — both through literary discussions and writing assignments. This teacher who has had so many of her students honored by publication in *The Illinois English Bulletin* is a good example of a professional who speaks as a role model as well as a highly successful motivator. Paula J. Pomerenke, a former high school teacher now doing graduate work, also endorses the benefits of field trips. In her article, she recalls the rewards resulting from class attendance at live theatrical productions and gives practical advice for teachers who will be inspired to follow her lead.

Also making good use of the holdings of art museums as well as illustrated books are Joanne S. Ichkoff and Gary S. Schmidt. Ms. Ichkoff, a teacher at Evanston Township High School, was stimulated to do so by a seminar she took in the humanities. She recounts the values of her summer study of *The Iliad*, *The Odyssey* and *The Aeneid* and makes specific suggestions for finding enrichment materials for a humanities class. Gary Schmidt points out how he has stimulated students to write by bringing in prints and by showing slides of famous paintings. He recommends the

pictures that have been most useful to him and explains how these visual aids have helped him teach such concepts as focusing on a thesis, selecting effective detail and establishing stance. He also makes suggestions for using art as a springboard for creative writing.

The creative potential of students can be stimulated at both the elementary and junior high levels by training them to be more attentive to the visual arts of film and acting. Ridgely P. Jackson, an Arlington Heights teacher, tells how he trains children to be both responsive and creative through a dramatic activity he calls "Audience." And Joseph C. Senese describes one of his most successful units in a junior high elective course in film viewing and film making. Finally, Don Hogan, who teaches sections of the very popular short story course on the University of Illinois campus, demonstrates that reading fiction with perception and understanding is in itself an art. Professor Hogan writes on the function of the frame device in literature and points oat its value in the short stories of Hemingway, Poe and Balzac.

The issue concludes with a special feature. Ken Donelson, co-author of *Literature for Today's Young Adult*, a college textbook widely used in teacher training courses, updates the list of readable books for the adolescent which appeared in the Fall 1977 *Illinois English Bulletin*. His annotations provide a valuable birdseye view of the best of the latest fiction for teenagers.

Dorothy Matthews
Editor

The English Connection

PATRICIA GEISER
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BERWYN

At the Art Museum

Picasso's "Old Guitarist"
drops his head
to parallel the strings;
his eyes, pale violets,
point to his hands.
My bones untangle to listen:
the man, the instrument, the air
are full blue sound.

Picasso made me see and hear the day I wrote the above poem: seeing, hearing and writing fell easily together that loud blue morning. Each year I try to recapture that experience with my students by arranging trips to art exhibits. They may or may not come away with poems, but they usually express some of the inevitable connections I felt.

My favorite jaunt is to the Museum of Contemporary Art in Chicago, which gives guided tours and provides background literature and even slides for in-class preparation. The exhibits change every eight weeks so I go in the fall and spring, once with my Creative Writing class and then again with a literature class. I've never had a course in art appreciation except this one of my own making. We go as novices, products of an increasingly categorized and technical education, trying to put the art into perspective with whatever we're reading or writing at the time, and we usually emerge surprised by comparisons, stretched by divergent thoughts.

We have pressed our ears to "talking" walls, walked up and through a "sound sculpture" emanating from the walls of a staircase, wandered through a forest of hanging art that swung gaily and brushed our skin like narrow willow leaves. The Margaret Wharton Exhibit illustrated the myriad ways to reassemble chairs. One became a crucifix, an uncomfortable idea. Another sculptor, who uses television sets as his medium, built an Egyptian pyramid of them, and we were struck with both the contrast and communion of civilizations. Foliage grew in and around a "garden" of television sets, blooming "flowers" tuned to representa-

tive American programs, urging us to think, argue and write about the relationships between nature and technology.

This year my American literature class saw a retrospective collection of "naive" or folk art from early industrial Germany. The somewhat crude, but boldly honest, paintings depicted scenes of factory strikers, fists in air, of child laborers, their faces contorted with frustration. That day the museum also offered some modern photography and their "permanent" collection which evolves much more slowly with representative selections from the last thirty or so years.

The photographer tried to make us see our world from shocking perspectives. Imagine a giant flyswatter superimposed over the Chicago skyline. We laughed, and then we muttered, "How awful. . . ." We were thinking. One sculptor, from the permanent collection, had fashioned a middle-aged woman, complete with polyester pant suit, arms with age spots, rouged cheeks and plucked eyebrows, so real the museum had to rope her off so people wouldn't try to touch her.

My class was reading *The Grapes of Wrath* at the time. After our discussions, both at the museum and back in class, I had them write essays. They were to "discuss two or three purposes the artist as a writer and the artist as painter, sculptor or photographer have in common." I asked them to use *Grapes of Wrath* and their experiences at the museum for supporting details.

Well, my kids made some marvelous connections. They realized, of course, that the German artists and Steinbeck were on the same didactic track, dramatizing the particular evils of their time. They knew the photographer and Steinbeck were both trying to shake us into seeing life from a unique point of view, one we might never have found on our own. The sculptor's woman was another example of the realist's or naturalist's attempt to show life unclouded by romanticism. The sub-text was there as well: each of us, according to his talents, can and should create.

It seems to me that creativity, given encouragement, will find its own channel regardless of that nebulous thing called I.Q. Several years ago, I had a boy in a sophomore class who couldn't write worth a diddle. His prose was the battered outcome of a ten-year bout with English teachers, and he had won the match so to speak. But he listened, discussed, and he was always scribbling — something. One day early in the year, while we were reading and listening to *Man of La Mancha*, I passed his desk. He had drawn Cervante's characters to precision, improvising on the illustrations in our book. We had to put them on the board. Another day he drew some action scenes from an unillus-

trated mystery play we were reading aloud. (He brought only colored pencils.) The class loved them. Of course he became our official illustrator for the rest of the year, and in his senior year did the cover and other major art work for our literary magazine which I advise. He went on to art school. No, I cannot say I taught him to write a coherent paragraph; but yes, he taught me about the English connection.

I've been teaching twenty-three years, but only recently have I discovered that the English-art connection is also useful in teaching writing, both creative and expository (if we must make a distinction). By the way, I use a modified version of Story Workshop, a method copyrighted by John Schultz at Columbia College in Chicago where I took five writing classes. (See *College English*, Dec. '77.) Schultz' method involves oral recall of details, among other fascinating class activities, as preparation and inspiration for writing. His procedures fit in nicely with my only firm, unoriginal conviction that writing involves *showing*, not telling. If a student must *show* in words how to bake a pie or why he believes in gun control, he has to use sufficient detail in the form of appropriate support. In "creative" writing, only the subjects change, not the method. I still want the student to *show* me that day when everything fell apart, how it smelled, what he heard and touched. Of course, if he uses specifics, the class will "recall" more of his work, an exciting prospect for most. Schultz' method is highly inductive and so is art. After all, the artist seldom *tells* us what his work is about.

Fortunately, art is all around us. The shopping center next to my school contains a piece of "plaza sculpture" which has caused no small amount of community controversy. It is hideous; I love it. The artist cemented together a free form structure, two and three feet wide, rising forty and fifty feet in the air, displaying old toasters, whirling fans, vacuum cleaners with wands dangling, coffee pots, and every other small appliance we have ever thrown away, a giant mosaic of cement and rusting metal. Ladies in vinyl coats and shoes stand in stunned groups and cluck; men glare briefly, bang angrily at their slow watches, and stomp to their cars destined for the junk yard next year. Most do not understand, but perhaps anger is a good first step. The "plaza artist" must think so; she has smiled through all the abuse.

My students' initial reactions are similar but more vocal: "It's dumb! Ugly! They should take it down." But if they stare long enough, they notice the fan blades spinning in the wind like fossilized daisies and the birds flying in and out of ingenious nests. When we have "recall" in class, as a preparation for writing,

we start to get the facts, comparisons; and sooner or later the purpose of the sculpture becomes clear. "I saw a tape player up there just like the one that ripped my tapes until I tossed it." "I think my grandma's old vacuum is there, the one with the blue stripes." "I saw a bird nesting in an old teflon frying pan."

Then they write and they know they can't just say, "It reeks!" After all, I hint again, the artist didn't merely paint a billboard proclaiming, "MATERIAL OBJECTS ARE TEMPORARY"; she *showed* us. In the end, the artist makes most of htem worried about our throwaway society but also joyful that some of nature has learned to adapt. The thing is still ugly, but I think they realize that art is not only the pastel paintings over their sofas which pick up the colors of the living room carpets, and perhaps stories, poems and essays are not written for multiple choice tests. Some begin to see that man creates to show us something about ourselves. No amount of telling can teach them that.

This year I'm going to investigate music. Aside from the obvious rock-poetry connection that we've all exploited, have you noticed the importance playwrights such as Williams and Miller attach to their theme music? Laura, in *The Glass Menagerie*, moves like a dancer through a soft, sad refrain, and "After each solemn boom of the bell in the tower," Tom "shakes a little noisemaker or rattle as if to express the tiny spasm of man in contrast to the sustained power and dignity of the Almighty. At the curtain's rise of *The Death of a Salesman*, "A melody is heard, played upon a flute. It is small and fine, telling of grass and trees and the horizon." I wish I'd heard and written that.

Please Take Them!

PAULA J. POMERENKE
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"What plays are we going to see this year?" "Do we get to go to Chicago?" "Do we all get to go, o" just English Lit. again?" For twelve years, I was plagued by questions such as these at the beginning of each school year in a small rural Illinois high school. How could I resist such enthusiasm! Besides, the pain from a five-hour bus ride always faded from memory and I was eager to expose my students to theatre. And I have been reaping the

rewards from those trips ever since.

I thought it was fairly simple to plan a trip to a theatre. However, when I returned to that school after a year away and asked some former students what play they had seen with their new teacher, they turned up their noses and let me know how disappointed they were. They had gone to see *Buried Child*, which is a very mature play. The young teacher had not read it before taking students to see it and did not realize it might bore or even upset some students. With careful planning, theatre trips can be a very special part of the school year and may lead to a life-long interest in theatre.

First, try to get on the mailing lists of all the college theatre departments in your area. My experience was that they frequently lost my name, so I sent a letter each fall requesting the schedule. If there are any professional theatres, university auditoriums, or civic centers close to you, contact them for ticket information and schedules.

Talk to your administration about any restrictions on field trips, whether matinees or night performances. In order to take my students to more plays, I was required each time to charge them an extra dollar for gas. The students never objected, and with group rates for tickets, they still had plenty of money for a hamburger.

After you choose a play, there are several things to consider. First, find out about ticket prices for groups and notify the theatre that you are bringing a student group. Some theatres, such as the Goodman in Chicago, have special student matinees with discussions with actors and directors after the performance. There may be other sites in the area worth visiting. My last year of high school teaching I took students to Chicago for a brief tour of the Art Institute, which is adjacent to the Goodman where we saw a student matinee and participated in the post-show discussion. The theatre may also be able to give suggestions for suitable restaurants for student groups. It is wise to notify the manager of your estimated arrival time.

Always check for other school activities before announcing the trip to the students. If there is an athletic event on the same day, you will never get permission to leave. It is only fair to let the rest of the faculty know well in advance that you will be taking students out of class and that the students are responsible for any work they may miss. The faculty should also know if you anticipate an unusually late return as students might not be up to taking an important exam the next day. I never had a problem with cooperation when I made a special point of telling everyone

about the trip. At times coaches were even willing to release players from practice when I personally talked with them.

Give the students plenty of warning to bring in their ticket money. I never required students to attend, but never found any problems with filling a bus. Find out if your bus driver will want a ticket and collect the money unless your school will pay for it. If your school requires permission slips, hand them out so the students have enough time to take them home. It is a good idea to put all pertinent information on the slip for the parents to read. Include the anticipated return time, especially if you are driving a distance at night.

Most importantly, if you are attending a play that the students are not reading or have not read, expose them to the play. I always spent at least one full period explaining the plot to the students. I mentioned things for them to notice and think about. If the ending was special, I would not tell them that, but gave them plenty of "teasers" to make certain they would be interested in watching to the end. Students going to the theatre for the first time need careful preparation; it is not fair to them and their potential interest in theatre to give them no idea of what to expect.

Just before we left each time, I gave a lecture on theatre behavior. I asked students to dress appropriately for the type of theatre we were going to. In addition, I made it very clear that I would not tolerate any misbehavior anywhere near the theatre. It is a privilege to attend and the other patrons also paid for their tickets. They have a right to hear and enjoy the play uninterrupted. Consequently, there was to be no noise from our section — especially from crinkly candy wrappers, purses, bubble gum, etc. Intermission was designed for attending to all bodily needs.

Was it worth all the preparation and discomfort? I sincerely believe that it was. Some of my most pleasant memories are from trips to theatres with students. For example, I took a group to see a professional production of *Death of a Salesman* on critic's night fearing that we would be asked to leave by the theatre management if a student so much as breathed. I had had to beg them to let us come that night. My fears were for naught as even my "toughest" boys had tears in their eyes when we boarded the bus to go home. They talked about the play for days after.

I will never see *The Crucible* again without remembering the college production I saw with students. When the very handsome John Proctor first came on stage, my girls all sighed in unison and I wanted to hide. However, it was an innocent action, and the actor, although he did hesitate, went right on. I have always

hoped he realized it was a compliment to his good looks. The play was performed "in the round," and the birds the girls saw were right over our heads. We all turned around to see them because the scene was so convincing. That experience as well as a very creative set fostered a great deal of discussion on the bus on the way home.

One fall the music director and I decided to take students to see *Annie* in Chicago. One girl asked if her mother could go if we had any extra seats. That request started me thinking, and on a Sunday afternoon we filled two buses with parents and faculty who had never been to a professional play and did not like to drive in Chicago. We had to juggle the seating so parents and their children were not on the same bus, but managed very well.

Shakespearean productions proved to be a challenge at times. One production of *Romeo and Juliet* had exaggerated cod pieces. The older teacher with me was very embarrassed, but I remained calm so the students would not be distractd. The next day I took some costume books to class so we could discuss the designer's decisions. Another time, we went to an uncut performance of *Hamlet*. I was afraid the bus driver would suggest leaving early, but even he was engrossed in the play. In all the discussion about it, the students never complained about the length.

Students won't always like the productions or the plays themselves. Don't be discouraged. They are entitled to their opinions, and if you take them often enough, there will be another play for them to enjoy. One young man never tires of telling me what a horrible production of *The Devil's Disciple* we saw in Chicago. Frankly, I had enjoyed it. Anyway, he's the same young man who now lives in New York and went to the box office to pick up some *Nicholas Nickelby* tickets for me. He took me to lunch the next day so he could hear all about the play and could tell me about what he had seen so far that season. Theatre is one of the major reasons he moved to New York.

It has been very gratifying to see my love of theatre rub off on some of my former students. One young lady spent her fall semester in London studying theatre and sent me all her class notes and theatre programs from the entire course so she could share the experience with me. A University of Minnesota sophomore called me one night asking if I would write a recommendation for her for the spring quarter for a theatre class in London. Another girl saw me the day after she got back from Europe to tell me what she had seen in London — and how many plays she *didn't* have time to see. She is now majoring in English and

planning her European theatre tour for next year. Another young lady who works for an airline told me of flying to Switzerland for shopping and seeing a play in London during a layover! These are the high points. They make every late night and sore back worthwhile.

Art and the Ancient Epics

JOANNE S. ICHKOFF
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Am I an epic lover? I wondered as I packed my books and clothes for six weeks of studying Homer and Vergil at the University of Texas. The National Endowment for the Humanities was sponsoring the summer seminar, led by Professor Karl Galinsky, Chairperson of the Classics Department. Fifteen teachers from all over the country were to come together in Austin to study *The Iliad* in the Richmond Lattimore translation (The University of Chicago Press), *The Odyssey* in the Robert Fitzgerald translation (Anchor Books), and *The Aeneid* in the C. Day Lewis translation (Doubleday Anchor Books).

Because I currently teach *The Odyssey* in a ninth-grade Humanities curriculum, I was especially interested in expanding my knowledge of that epic. Two aspects of the work I was able to pursue in some depth were the personalities of the gods and the role of women, especially Penelope. Some enlightening, helpful readings on the gods were "Man and Gods in the Homeric Epic" by C.A. Trypanis (*The Homeric Epics*), "Some Aspects of the Gods in the Homeric Epics" by Malcolm M. Willcock (in *Essays on the Iliad: Selected Modern Criticism*, John Wright, Editor), "Gods and Men in Homer" by W.K.C. Guthrie (in *Essays on The Odyssey*, Charles H. Taylor, Jr., Editor), and "Gods and Goddesses" and "The Divine Audience and the Religion of the *Iliad*" by Jasper Griffin (*Homer on Life and Death*).

Exploring the work and the commentaries at the same time and having the leisure to work uninterruptedly — no papers to grade or write, no lessons to plan — gave me the time to pause for reflection and digestion — time that the busy school year

seldom affords. Athena, my favorite among the Olympians, began to emerge as a multi-faceted being, her human foible of seeking revenge for losing the Golden Apple offset by my understanding that winning and success were vital to her. I realized more fully why Odysseus and Achilles, in particular, received her support, for the gods help those who help themselves, and both Odysseus and Achilles are winners.

Penelope, too, is smiled upon by Athena. Both Penelope's weaving of the shroud for Laertes and her cleverness in unweaving the shroud to stall the suitors ally her closely to the virtues of cunning and skill at the loom associated with Athena. But a question that has always fascinated me about Penelope, and one sure to stimulate much class discussion, is whether she recognizes Odysseus before he reveals his identity and, if so, at what point this recognition occurs. The class discussion on this question took on new dimensions because of the makeup of the group. For a change we were not all English teachers, and the injection of information and opinions from those who taught Latin, Greek, and history afforded other perspectives. No one changed my mind that Penelope recognizes Odysseus long before he tells her who he is, but I did become more sympathetic to other points of view.

Working with Greek and Latin teachers also led to a delightful bonus. Those of us who have read the epics only in translation or have struggled with our thirty-lines-a-day translation assignment have missed something beautiful about this poetry, the poetry itself read in the language in which it was written. During one of the class periods we were treated to a dialogue in Greek from *The Iliad* read by our colleagues and at one of our outside-of-class get-togethers we heard the story of Laocoön read in Latin, full of sibilant serpent sounds. Here was an unexpected excursion into the art of the poets as our colleagues explained to us about the rhythm, rhyme, alliteration, caesuras, and other poetic devices used by Homer and Vergil. And then we had the pleasure of hearing these for ourselves during the recitations. I have already invited our Latin teacher, who is also proficient in Greek, to recreate this experience for my students this year. She tells me there are records available for those not so fortunate as to have a Latin or Greek teacher at hand. I want my students to hear the beauty of the poems so that the oral tradition becomes more than just one more definition of terms for them.

One of the reasons I applied for the seminar was so that I might explore the teaching of the epic form by studying three examples. Last year I taught two Humanities pilot classes com-

posed of middle-level ninth graders. I used a verison of *The Odyssey* adapted by Henry I. Christ (Globe Book Company) rather than the Fitzgerald translation, which we use for honors students. The teaching experience was successful and the students both enjoyed and learned from the book, but I wondered if either *The Iliad* or *The Aeneid* might be a better choice for these students or, for that matter, the honors students. Studying the three works together provided an answer for me, a conclusion that not all my colleagues would agree with.

As part of our class discussion preparation, we were assigned two separate debates. The first argued that *The Odyssey* never really achieves either the depth or the greatness of *The Iliad*. I chose to defend *The Odyssey*, though all of the research led me to believe I was on the losing side. But that same research also provided me with insights and understanding as to why I *preferred The Odyssey* to *The Iliad* in my teaching, despite what the critics and my colleagues might say. The grandeur of *The Iliad* and the nobility of Achilles and Hector notwithstanding, *The Odyssey* contains more fast-moving excitement, more varieties of characters, and, most important to me, the relevant theme of the passage from youth to maturity for Telemachus. Added to these qualities is the bonus of watching Odysseus, too, mature as he is, symbolically reborn when he lands on the island of the Phaeacians and is able to conquer the excess that led him to boast to Polyphemos and almost brought about his own death. I like *The Odyssey* too for its inclusion of so many women. The similes have been refined and shortened; they are also used less frequently, perhaps detracting from the beauty of the poem but certainly adding to its readability for a ninth grader.

But I would not ignore *The Iliad*. I intend to have my students read some excerpts: the spy mission of Odysseus and Diomedes in Book Ten, the quarrel between Achilles and Agamemnon in Book One, the seduction of Zeus by Hera in Book Fourteen. Each can be tied in with *The Odyssey* in some way, the first showing Odysseus in action at Troy, the second affording a different view of Agamemnon than the wronged man who could not avenge his wife's treachery, and the third revealing another godly dalliance like Demodocus's story of Ares and Aphrodite.

The Aeneid debate centered on the superiority of either Vergil or Homer. I chose to defend Homer and again explored the side I knew less about. While the critics had been crystal clear about the superiority of *The Iliad* to *The Odyssey*, they differed greatly about whether Homer or Vergil was the better author. I did come to appreciate and admire more fully the art of Vergil as

he labored to produce his vision of the world. And I answered the question I had posed to myself about substituting *The Aeneid* for *The Odyssey*. Once again I considered my ninth-grade audience. I decided that *The Odyssey* was a better choice for their reading since the Greek background it contained finds more references in literature than those of *The Aeneid*. The growing-up theme still remained a high priority, and the tie-in with my social studies team partner, who spends a great deal of time teaching about Greek civilization, was an important cross-learning experience for the students. But I also came to see *The Aeneid* as a useful adjunct to *The Odyssey*, particularly in Book Two where Aeneas relates the events of Priam's death and the fall of Troy. The love affair between Dido and Aeneas makes a fine reference point for the teaching of *Romeo and Juliet*, also part of the ninth-grade curriculum.

Choosing a translation for these excerpts from *The Iliad* and *The Aeneid* became the topic of discussion with my colleagues. Several teachers said *The Wrath of Achilles* by I.A. Richards (Norton) was an excellent version of *The Iliad*; others preferred prose translations by W.H.D. Rouse (Mentor) or E.V. Rieu (Penguin). *The Aeneid* was recommended in a prose translation by W.F. Jackson Knight (Penguin) and a verse translation by Allen Mandelbaum (Bantam). (We scoured the many half-price bookstores for copies of these books. My prize was a 25¢ copy of the Rouse *Iliad* that had sold for 50¢ in 1962.) Since I can't make up my mind about which translation is best for my students, I have decided to try different translations each year and then evaluate the results.

A few more books I'd recommend that give excellent background on the epics and Greek culture are *The Greeks* by H.D.F. Kitto (Penguin), *The World of Odysseus* by M.I. Finley (Penguin), *The Greek Experience* by C.M. Bowra (Mentor), and *The Iliad, The Odyssey, and the Epic Tradition* by Charles Rowan Beye (Anchor Books). The latter book was especially interesting to me for its chapters on oral poetry and the epic technique.

So many times I would begin reading critical articles on the three epics only to find myself stymied by my ignorance of Greek and Latin, which the authors freely quoted. All of the articles or books I have listed have English translations of Greek and Latin passages I especially liked the juxtaposition of Latin and English in Kenneth Quinn's *Vergil's Aeneid. A Critical Description* (University of Michigan Press). His many enlightening references to poetic devices and word choices and definitions were ever clear because the Latin and English were both right there for the

reader to see.

One of the best ways to use art in the classroom is to find pictures and slides that portray what is being taught or the period being taught about. I found a whole treasure trove of Greek landmark pictures and mythological representations at the Kimbell Art Museum in Fort Worth. Slides and postcards of the following are usually available: *The Birth of Bacchus, Zephyrus Transporting Psyche, Juno Inducing Aeolus to Loose the Storm on Aeneas,* and *Venus Securing Arms from Vulcan for Aeneas* by Francois Boucher; *Glaucus and Scylla* by J.M.W. Turner; *The Birth of Venus* by Odilon Redon; *Orpheus Singing His Lament for Eurydice* by Jean-Baptiste Camille Corot; and *The Anger of Achilles* by Jacques Louis David. Of course, seeing the paintings was best of all, but finding so many usable art reproductions to bring back to the classroom enhances the memories of the originals. A real bargain, too, was the book *The Glory of Greece and the World of Alexander* by Michael Davison (Abbeville Press), only $5.95 for page after page of full-color reproductions of art work and places of importance in antiquity, plus fold-out spreads of the theatre at Syracuse, a mosaic of a lion hunt, and a map of the ancient world. The address of the Kimbell Art Museum is P.O. Box 9440, 1101 Will Rogers Road, Fort Worth, Texas 76107.

As if all these splendid paintings weren't enough, the Kimbell also had the Wealth of the Ancient World exhibit, the Nelson Bunker Hunt and William Herbert Hunt collections. Sculptures, pottery, and coins comprise the collection, the coins having the most extensive representation. The exhibit will be at the Detroit Institute of Arts, February 1 through March 24, 1984, perhaps a distance not too far to think about taking a group of students on an extended field trip. A few years ago we left Evanston at six one morning on a bus that took us to the Detroit Art Museum so we could see the visiting exhibit, "French Painting 1774-1830: The Age of Revolution." We spent a glorious afternoon among such treasures as *The Death of Socrates* and *Hector and Andromache* by David and *Jupiter and Thetis* by Ingres, returning at ten that evening. I intend to explore the costs of a repeat journey, to see if it would be at all possible to take another group to Detroit for such a worthwhile viewing experience.

And so I might conclude that one good odyssey leads to another. The experience of studying three ancient epics in Texas, an area almost epic in itself, was my personal adventure into somewhat unfamiliar territory. But what I learned was a beginning and not an end, a journey to be taken so that perhaps in some small way the muse of epic poetry may sing to my students through me.

Painting and the Art of Rhetoric

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The concept of using pictures to stimulate writing is not a particularly new one; one finds it in the mid-nineteenth century primers and Sunday School manuals. The practice can be, nevertheless, a most effective teaching tool even in contemporary school systems. Such a method is frequently neglected, however, because of the sheer mechanics or cost of the thing: to procure the prints and then find an effective means of holding them in front of the classroom, or to juggle slides, projectors, and extension cords that, search as they may, find no three pronged outlets, is a burden most teachers are unwilling to impose. Yet as these difficulties are overcome with increased library additions of slides and prints, the use of paintings in a writing course becomes both accessible and valuable.

Most writing units begin with the introduction or review of the concept of thesis: that statement which, in its quest to be proven, controls and governs a paper. Here paintings can play an illustrative role, for some have an obvious controlling thesis which is supported by details within the painting, in much the same way that a thesis is supported by points made within an essay. Depending of course upon the painting, the thesis and supporting details are generally easy to establish through class discussion.

Jean Clouet's familiar Renaissance portrait of Francis I stands as an example of thesis-oriented painting. Its clear purpose is the exaltation of the royalty of its subject, and all of its details, without exception, work towards that end. The painting is dominated by the gold of his tunic, which seems to hide a chest far out of proportion to the head. He wears a single thickly embroidered gold chain, and although he sports no rings, he lightly clasps a gold-hilted sword. Standing in front of regally red wallpaper — which by no small coincidence is bedecked with crowns — he exudes arrogant disdain, powerful confidence.

Similarly, Rembrandt's "Storm on the Sea of Galilee," held in Boston's Gardner Museum and rarely reproduced, is governed by the dialectic of the frailty of man versus the sovereignty of God. Like in Clouet's portrait, every detail works to define this distinction. The crazily tilted boat dominates the painting, and each disciple is a caricature of human despair. Two desperately

hold the ropes against the surging tide, another huddles hopelessly in the stern, and still another retches into the sea. The boat, covered with darkness, sinks lower than the level of the waves, its bow uplifted and swamped. Christ, however, remains serenely calm, a hint of light playing about his head against the darkness.

Both of these paintings use all of their details to point to and support a single governing idea, which is precisely what needs to be done in most essays. It is not difficult to move from this vision of art to a strong, controlling thesis which is logically established through specific supportive points.

A corollary advantage of this exercise is establishing the importance of concrete, specific details in the development of an argument or a descriptive passage. The imagistic nature of a painting absolutely forces the use of the concrete, particularly in pre-twentieth century art. A similar necessity exists in the art of writing the essay. It is easy to support the abstract with vague generalities, or to write off a description with romantic exclamations of the beauty of it all; it is not so easy to establish the argument or the images by piling specifics.

A large number of paintings can serve in this capacity. Most battle scenes can work here; Eugene Delacroix's "The Entry of the Crusaders into Constantinople," which is a vast mural with scores of vignettes molded into one frame, is a striking example. The disturbingly apocalyptic pictures of Hieronymus Bosch similarly do well. His best in the capacity is "The Garden of Earthly Delights," a vastly populated, bizarre triptych whose stunning array of specific details is a good case in point of the importance of the concrete.

The works of Peter Bruegel the Elder also lend themselves to the study of the specific. His worlds are extraordinarily populous, with scarcely a corner that does not seethe with life. His "Village Amid the Wood" and "The Peddler Pillaged by Apes" are particularly useful examples. In the latter, the gambollings of the monkeys are striking in their individual antics, but taken together they form a tapestry of fierce action and movement. These are not unlike the engravings of Hogarth, who similarly peoples his worlds with vast numbers of characters all performing variations on the same theme.

Landscapes are also useful for this exercise, although the best are those crowded with details. These can also provide the focus for a written descriptive passage, which incorporates as many of the specific details as possible into a coherent frame. It is also not difficult to move from an exercise of this type to a descriptive

essay, such as E.B. White's "Once More to the Lake."

The passage from the observation of a painting to the formulation of the written word is a narrow one, but one path lies through a sort of structured free writing, where students' thoughts at least begin with focusing on a given picture. Once the use of specific details has been grasped, paintings used for this exercise might focus more on abstract qualities, or might be open to multiple interpretations. The dreamy, sometimes disturbing works of Andrew Wyeth are particularly adept at achieving this end, as are the poignant paintings of Frederick Remington on the passing of the West.

Other paintings can be used to set a tone for free writing, or simply to work as a springboard for the imagination. The work of the French Impressionists, particularly Claude Monet, does well here. Often these remain vague enough to allow students to add specific details in their own free writing, which is the essence of a well-written descriptive passage. A similar technique can be applied to the works of Picasso and other abstract painters, who often use their works to establish moods.

On a more creative level, free writing can be used to provide the basis for story. Much more is involved here than the development of a thesis with corresponding concrete support; yet pictures can still begin the imaginative process. A great deal of fiction begins simply with a single image: C.S. Lewis based his novel *Perelandra* on the image of floating islands pictured against a flat gold sky. In this context, the paintings of Winslow Homer are particularly fruitful, though they have fallen into some disfavor in this most unromantic, unsentimental age.

One of the more effective paintings for this exercise is Bruegel's "Icarus." Like his other works, this is a combination of small vignettes: a ship sails placidly by and an industrious farmer plows his fields as Icarus falls from the sky, an almost insignificant intrusion in a busy day. Auden's poem based on this painting, "Musee des Beaux Arts," could be profitably discussed after a period of free writing. A similar teaching technique can be used with Robert Lowell's "For the Union Dead," based on the memorial erected on Boston Commons.

In addition to illustrating the controlling thesis and the use of specific detail, paintings can also be used to establish the concept of stance. Stance has variously been called the writer's tone, his point of view, or his attitude, but it principally refers to the author's relationship to both his material and his reader. An understanding of the writer's stance helps to define his purpose.

One way to go about defining this is to examine two works of

similar content, setting out the distinctive aspects that each author inserted. Such an analysis can potentially yield distinctions in audience, in purpose, in attitude toward the material, and in tone. Art provides easy access to this type of exercise, given its emphasis on the visual.

Most works of similar contents lend themselves to this analysis. The "Last Suppers" of Leonardo da Vinci and Salvadore Dali, the Adoration of the Magi of the Anglo-Saxon and late Renaissance periods, the portraits of Gilbert Stuart and Pierre Renoir all can be used in this way. Madonnas form a particularly useful grouping, given the wide variety of styles applied to this form. The artists' varying consideration for audience and material is exceedingly apparent upon examining a medieval image or icon, where the highly stylized, ethereal madonna stiffens against the flat, golden background, and a Madonna by Raphael, who seems a rather buxom, lively village maid.

Sometimes it is possible to find two paintings that are highly alike in content, containing only subtle differences in the artists' stance. One such pairing is Monet's "Sunflowers," painted in 1881, and Van Gogh's painting of the same name, painted seven years later. Both are simple, flower-filled vases against flat backgrounds, but while Monet's exudes a sense of dream-like, drowsy color, Van Gogh's is boldly angular and disturbingly spiked. The distinctions in the artists' approach to their material create entirely different moods.

This is only a beginning to a definition of stance. The transference from painting to writing comes with the use of a similar technique: examining essays whose contents are alike, or looking at given stories from the points of view of varying characters. *Moby Dick* would have been quite different had Ahad told the story.

In the art of rhetoric, then, paintings can be used as introductory tools. They are illustrative, and sometimes stimulating, but they are, in the end, only tools, the means to the thing, and not the thing itself. It is in this capacity, once their mechanical pitfalls can be overcome, that they can perform in the writing classroom.

Listen My Children

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"Are you hearing this?" the instructor challenged a student. "Pay attention or you'll miss a question on your next test," the teacher threatened. "You're not listening, but it's your loss," the instructor cautioned. The teacher's sigh blended in with the rhetorical question, "*What* will make you listen?"

Listening is a skill which must be taught and not mandated. Educational drama is a process by which student listening habits can be trained or retrained. At any age level, the skill of listening may be introduced and taught by the use of dramatic arts.

In the "olden days," children were admonished to be seen and not heard. The maxim appears to have been a stratagem to keep children quiet. However, critical consideration reveals that while the saying may have been repeated for silence, it was more likely also useful for teaching children the skill of listening.

Today's children have developed their own type of listening skills: the "turn off capability." They have mastered the ability to eliminate extraneous sounds and extract only the information deemed important to them. The plethora of communication in the environment surrounding modern children includes telephones ringing, computers whirring, adults talking *at* each other, siblings yelling, radios blaring, and sirens screaming. All these distractions, combined with the excitement of television and the rhythm of stereo, surround students at their homework. As a defense measure perhaps, they filter out, by means of auditory selection, the material on the low end of their personal spectrum of interest and importance.

This learned behavior of auditory selection automatically switches to "on" when children move into the classroom. When jets zoom overhead, and voices and movement of outside activities infiltrate, students "turn off" the instructor. This is not done because they regard what is being said as unimportant, but because they have learned to favor, auditorially, that which enjoys high priority on their personal scales. Thus some listen; some do not!

Students with superior listening skills often excel in the art of conversation. This facility may be natural for them; however, it must be taught to others. If undesirable listening habits have developed, students must be retrained. Learning to listen

through the use of educational drama involves a multi-sensory method. It appeals to students, takes a small amount of time, requires no materials or preparation, and is effective in physical or mental activities. The term used for it is AUDIENCE, and, as described below, it is fundamental to the basic skills.

AUDIENCE
(A Three-Act Listening Activity)

The Setting: Theater Simulation

A classroom, hallway, gym, multi-purpose room, or outdoors — with rows of desks, rows of chairs, or open space where students have room to sit cross-legged in rows.

The Cast:

Audience — students in one or more classes
Director the classroom teacher (or teachers)
Players — some or all of the students

Time Needed: Three rehearsals (around 20 minutes) and 5-10 minutes twice weekly thereafter.

The Scenario: Each member of the audience plays an important role, with each individual being both active and reactive. A student spends 80% of the time as AUDIENCE, an activity teaching him/her to develop into a successful receiver and to understand the pathos, joy and frustration inherent in the role of AUDIENCE.

BOOK OF THE PLAY

Prologue

The director invites the students to sit in reserved seats in the theater. Explaining that the aisles and rows need a certain space, the director assists students find places.

Act I

The audience come into the theater again and sit in their reserved seats. Pre-school through third graders will need to be helped several times. Fourth through sixth graders will "goof off" until they feel comfortable. From seventh grade upward,

the students will be anxious to go on into the next scene. The director explains to the students that they are sitting in very expensive seats (the price of letitimate theater tickets in the area may be mentioned). Then the director tells the children they are going to act out "getting ready to go to the theater." The children then are dismissed after being reminded to walk in the aisles and rows.

Act II

The students gather around the perimeter of the area and pretend to be dressing for the theater. The director calls out suggestions for imitative action to the students, varying with grade level. "Did you take a shower?" "Are you going with a date you like? — or dislike?" "Is it cold outside?" "Show your feelings by your reactions!" When the director calls out "AUDIENCE!" the participants are to come to the theater from the periphery and take their reserved seats. This action can be repeated until the audience listens and reacts appropriately. They must be trained to listen to the director, especially when the show is about to begin.

Act III

For the third act, members of the audience change from roles as receivers to roles as players by going "on stage" in front of the group and performing in pantomime; they may pretend to be, for instance, a tree or a soldier or a marching group. Preschool through third graders can go as a whole group — say, as animals or toys. Fourth through sixth graders can go either individually or with a small group. Older children may perform with ease, or they may wish to play only the AUDIENCE role.

As individuals leave the front of the room or come through the stage door, they must be reminded that at that point, they become members of the AUDIENCE again and should slip back into the reacting role.

It is at this point that the good habit of attending to the ongoing activity is developed. The AUDIENCE may end by applauding or, if they did not like the "show," by keeping hands quietly folded and heads slightly bowed, to express their disapproval in the theatrical way.

Epilogue

Reinforcement of acceptable listening skills can be made by

offering AUDIENCE AWARDS to the younger students. The director may take a class list to all the assemblies and mark off those who deserve Oscars for their performances as members of the AUDIENCE.

Development of auditory skills through the use of other senses will enhance listening. Then, when the teacher says, "Listen, my children," they will!

Citizen Kane: A Journey Into Film

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Very few junior high schools offer a class in film study. Because I strongly believe in the worth of teaching 12 to 14-year-olds a way of watching movies, I have devised various means of introducing it as an elective into the English curriculum over the years. It has been a very popular course at Deerfield for several years.

Because schools are always watching the pursestrings, I was forced to limit myself to one feature film that we could easily rent which would interest and entertain young teenagers as well as teach them something about the power, beauty, and wonder of good filmmaking. I chose *Citizen Kane* the first time quite by accident. When I first ordered it I had not seen the film myself. I just knew the name. After previewing and researching it, I instantly knew I could help these students to love and appreciate *Citizen Kane* as well as learn something about the visual arts.

After having taught the film and having seen it at least 20 times, I am still impressed by it and in many ways awed by it. It is this perennial freshness which appeals to my students, too. When they hear it is a 1941 black-and-white classic, they often cringe; yet a generation weaned on the special effects of *Star Wars* and the explicitness of films today can still thrill to the artistry of *Citizen Kane*. A film course takes planning, organization, and preparation, but it is well worth the effort.

I prepare students for seeing the film in two ways: historically and artistically. Although most people would enjoy *Citizen Kane*

seeing it "cold" for the first time, I believe that preliminary preparation is essential for younger viewers. It is a good idea to alert them that repeated viewings will deepen and widen their appreciation of the film.

I deal with two historical areas of interest: 1) the RKO-Welles union and the *Kane*-Hearst feud and 2) the parallels between Charles Foster Kane and William Randolph Hearst. For information Pauline Kael's *The Citizen Kane Book* (Bantam Books, 1974) is invaluable.

In 1940 RKO, a film production company like MGM or Fox, was in trouble. It needed a blockbuster film to stave off bankruptcy. Management hired a bright new actor/director from New York City by the name of Orson Welles. (It's a sad commentary to note that I have to point out that Welles is that fat, bearded fellow who appears on the Tonight Show and in commercials for wine. That's all a 13-year-old knows about him.) This boy wonder had come to RKO's attention because of a radio production he had led based on H.G. Well's (no relation) *War of the Worlds*. I tell them the scare story and play a recording of the program. Welles was lured to Hollywood because RKO promised complete artistic control of his film. Welles agreed and he brought his troupe of actors from the Mercury Theater. That is why at the end of the film these people are introduced. *Kane* was their first movie.

Because the plot of the movie is based on a controversial topic (the life of a powerful newspaper publisher who in 1942 was still very much alive), the film ran into many problems. It was attacked in print, movie theater owners were afraid to book it, the Hearst newspapers refused to advertise it. Because of these obstacles, the film faded away. It took about fifteen more years for it to become a "hit." It is now often voted by movie critics as the best American film ever made.

You will be able to see why the newspaper publisher, William Randolph Hearst, would not have wanted the movie released if you compare the fictional Kane with the real Hearst. Hearst, by the way, is Patty Hearst's grandfather and the family still owns a lesser publishing empire. (Another sad commentary: that last remark is essential, for it lends reality to Hearst. Patty is now the celebrated family member.) The comparisons are from the obvious (three-part names each) to the subtle (both were expelled from college).

In the movie (which is not told in chronological order) Charles Foster Kane is sent to New York with a banker/guardian, Walter P. Thatcher, because his poor mother has inherited a silver mine.

One of his many holdings is a small newspaper, *The New York Inquirer*. Kane becomes the editor, increases circulation by sensationalizing the news, fancies himself a champion of the people, and runs for governor. Because of a scandal his political career is ruined and he marries a dumb blonde "singer" whom he plans to transform into an opera diva. Her career is short-lived and Kane and his wife become recluses at his palace in Florida, Xanadu, where Susan constantly works jigsaw puzzles. She finally divorces him. The place is littered with statues Kane has collected over the years. Kane dies alone, a broken man.

William Randolph Hearst came from wealthy parents. At age 24 he was given a newspaper, *The San Francisco Examiner*, by his father. He decided to become a champion of the people and ran for mayor of New York City. He lost the election to a big city boss, but eventually he did become a congressman. He often manufactured news or changed it in such a way as to sensationalize it and the term "yellow journalism" arose. Like Kane in the film, Hearst is often blamed for fomenting the Spanish-American War because it made good headlines. Hearst's overbearing attention to the career of his long-standing mistress, actress Marion Davies, forced her into unsuitable roles. Davies' hobby was crossword puzzles. The Hearst castle in California, called San Simeon, was littered with statues collected abroad.

The parallels are so striking that students can enjoy considering the implications of a film made about a contemporary. It is so rarely done. A picture book from San Simeon today and pictures of Mr. Hearst give them further reference points.

Another historical tidbit needs to be thrown in at this time. "News On the March," an old-time newsreel which plays such an integral narrative role in the film, is alien to a junior high student. The content, style, and importance of the pre-television device must be explained. It has special importance because many plot transitions are handled in the newsreel.

After students have an historical perspective from which to view the movie, they can be prepared to see it artistically. This is approached from two angles: 1) the genius of Orson Welles, and 2) the technique and artistry of the film.

Students need to know that Orson Welles acted in, directed, and wrote the movie. His presence is unmistakable and indelible. His magnificent performance of all the ages of Kane is astounding. His voice, make-up, walk, and facial expressions are all carefully executed without becoming obtrusive. You are unaware of the performance itself because it is so convincing and real.

Because this was Welles' debut in films and because his back-

ground was the stage and radio, he brought a freshness and eagerness to *Citizen Kane* that is hard to resist. He was given free rein to control his production and he used devices of film to tell his story in a truly filmic way. The style of the story-telling heightens the drama of the plot. It is truly an innovative film.

In addition to the acting and directing, Welles collaborated on the script with Herman Mankiewicz. The Academy Award they received for scriptwriting was the only one the film garnered.

The film is notable for its technique, style, and innovations. I tell students about the extensive use of low angle and urge them to notice angles when Kane is photographed. I also mention the appearance of ceilings as backgrounds. Although overlapping dialogue did not originate with *Citizen Kane*, it was not extensively used before *Kane*. I stress the natural sound of the dialogue. Gregg Toland's use of deep focus gives the viewer a sense of the scale of Xanadu. (Notice the fireplace scene at Xanadu or the scene at Mrs. Kane's boarding house with little Charlie playing outside.) Camera movement is noteworthy also. The opening and closing shots of Xanadu are perfect bookends for the events they hold. The extended shot over all of Kane's possessions right before we see Rosebud is fabulous. When Thompson visits Susan Alexander, careful editing and lighting effects joined to smooth camera movement make us feel we are magically transported through the ceiling. Wide angle photography also opens up the camera eye to make miniatures look enormous, average rooms appear mosntrous. The lighting needs little mention, but the use of shadow and chiaroscuro heighten the dramatic impact of the film. It is too bad that it is only after repeated viewings that you can really appreciate the music in *Kane*. Bernard Herrmann wonderfully orchestrated the film and raised the level of movie music to an art. The music does not merely serve as a backdrop to the film but it plays an integral part in the telling of the story and the emotional response of the audience.

The use of a fragmented narrative cemented together by the newsreel at the beginning is striking. Although the story is not told chronologically (we get different points of view and some scenes are repeated with different perspectives), the audience has absolutely no trouble following the action. It works well on a subconscious level because we must piece the parts together in our minds; thus individual scenes remain with us longer.

Much of the story-telling technique is allowable because of the grand use of meaningful transitions. Welles used visual and aural (music, sound, and speech) transitions to piece together the mosaic of his film. The beautifully edited scene in which the

picture of *The Chronicle*'s newspaper staff magically turns into live action. Susan Alexander's boarding house door becomes the front page picture in the newspaper. The successive looks at front pages of *The Inquirer* by Thatcher finally reveal Kane's boyish grin behind the last one. The beautiful, ominous montage opens the picture and its reverse closes it. Music clues as well as visual link those last two transitions.

The aural transitions work as well as the visual ones. A young Thatcher says "Merry Christmas" and cuts to an old Thatcher dictating ". . . and a Happy New Year." The sound of clapping connects a scene of Kane and Alexander to a scene of Leland campaigning for Kane to a scene of Kane rallying a group of supporters.

Perhaps the most famous and one of the most filmic transitions is the compression of a marriage going bad. It is shown in a series of swish pans, well-chosen dialogue and a pull back wide angle shot. *Citizen Kane* cannot help astounding audiences with its technical excellence.

The true test of all the preparation is in the actual viewing of the film. I am happy to report that the response has always been favorable. Students realize that the tremendous build-up is not off the mark and they know they would have bypassed much if they did not know what to expect and what to look for. They are surprised that they enjoy the film so much because, I believe, they expect it to be "artsy." Any student can be entertained by the melodrama of the "who-is-Rosebud?" thread running through the film. The many levels at which such a movie can be understood and appreciated make it a stellar choice for junior high students. Some techniques are obvious enough for all to comprehend; others are more subtle, giving the picture its depth.

Students are given a written assignment to accompany the film. They are asked to answer the following questions prior to the class discussion.

1) Give one example of how background/foreground is used and explain its purpose.
2) Give one example of how angle is used and explain its purpose.
3) Give one example of how lighting is used and explain its purpose.
4) Explain the use of windows to create composition in one scene.
5) Why is Kane's life told in parts with different tellers?

Of course, during the preceding weeks we have learned the meaning and uses of such artistic cinematic elements as composition, lighting, focus, angle, and repetition. Students are also familiar with film terms describing different types of shots and camera techniques. It is not absolutely necessary to know all these things in order to use the film, although it enables students to deepen their appreciation.

The answers to the questions ar generally perceptive. Students really react favorably to Welles' project and typical answers range from the obvious (the atmosphere of the opening shot) to the not so obvious (the symbolic shutting and opening of the window in the scene at the Kane Boarding House). The question about the significance of the plot organization usually allows students the opportunity to write about differing points of view. Once in a while an exceptionally perceptive student will write about the psychology of the technique.

When the assignment is handed back, we discuss the film in depth and then the enthusiasm is readily evident. We clear up any misunderstandings and students share their responses to the film. Because there is so much to remember and discuss, there are always a lot of insights they offer each other. I am truly amazed at how much they can pick up after only one showing of the film. I strongly believe it is because of the preparation that they have received.

Proof of the success of the film with students can be told by these two anecdotes. Last year a student took a survey of favorite films for a class project. Although it did not beat out the *Star Wars* movies, *Citizen Kane* made a strong showing. And students are now producing their own 8mm movies in this class and every year, after viewing *Citizen Kane*, a group or two want to shoot in black-and-white. They want to achieve the wonderful shadows of *Citizen Kane*.

There may be films greater than *Citizen Kane*, but for turning on young students of film to the wonder, the power, and the glory of film, you can't beat *Citizen Kane*.

Artful Writers and Artless Readers: The Frame-Story Device

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Artistic considerations often prompt storywriters to employ unusual narrative devices as an indirect means of indicating character or mood or situation. These oblique methods are intended to promote deeper understanding but they can confuse an inattentive reader, for it is not always self-evident where or when a story is taking place, or just what the physical actions are, or by whom they are performed. Failure to grasp clearly such physical details can easily lead to misunderstanding of character or action or theme. Time-changes in particular are confusing to the inexperienced reader, especially those changes caused by the frame-story device.

I

Inability to identify the *locale* of a dramatic action is one source of such misunderstanding. For instance, students reading E.B. White's "The Door" generally locate its action in a mental asylum, a laboratory, a hospital, a hotel, or an apartment house. Actually, the narrator of this cryptic parable of modern life is inside a small prefabricated house set up within a department store. But, having a different location in mind, student-readers often ignore or distort those story details which identify the true location — details which also have significance for the general theme. Moreover, unaware that the narrator is inside a cramped modern house, they will miss the thematic relationship between him and the New Jersey man who, brick by brick, tore down his expansive old-style home.

Details of plot *action* are not always clear, either. In "My Last Duchess" Robert Browning indicates only very indirectly that the Duke has had his first wife executed: "This grew; I gave commands; then all smiles stopped together." Yet if we are unaware of this act, we will not ask why the Duke has done so, nor will we perceive that he is artfully manipulating the mind of the envoy who represents the father of his prospective second wife. That is to say, we will not grasp the immediate dramatic situation or feel its proper impact. Thus we will appreciate neither the

Duke's brilliant and ruthless character, nor Browning's genius as a dramatic poet.

II

When a story shifts through different time-periods, readers must alter their mental focus accordingly, or risk misreadings of fact that could invalidate their over-all interpretations. The time-shift in Hemingway's "Short Happy Life of Francis Macomber," for instance, often misleads students about the character of the wife, Margaret. The story begins with the embarrassing tension produced by Francis' cowardice in the just-completed lion hunt. Margaret attacks Francis' character in a vicious baiting of her helpless mate, while the British guide Wilson ruminates about the hardness and cruelty of American women. At this point, the reader understandably sees her as an unadulterated bitch.

Therefore, when the story shifts back to the breakfast scene that *preceded* the hunt, a scene where Margaret's positive attitudes toward Francis are shown, unwary readers will read her goodhearted remarks as ironic, and feel that she is behaving just as nastily as she did *after* the hunt. This misinterpretation of her complex feelings, brought about by the reversal of scenes, will in turn color their evaluation of her later actions. Generally they will see her killing of Francis as purposeful without even noticing the contrary evidence: the pointed remarks which show their mutual commitment to saving their marriage; the mutual blame they share for its shakiness; her apparent unacquaintance with firearms; the distance between her and the bull; the lightning suddenness of the bull's charge; and Hemingway's flat statement that "Mrs. Macomber . . . had shot *at the buffalo* . . . as it seemed about to gore Macomber." (italics mine). Nor will their anti-Margaret sentiments allow them to consider that, if she wholeheartedly wished Francis dead, she had only to let the bull finish him off.

However, my purpose here is not to demonstrate that the shooting was accidental; it seems unlikely that Margaret herself could trace with certainty her motives and intents during that split-second action (and that uncertainty may later prove to be her chief affliction). My point here is that the dominant impression of a character generated by one situation can control our reaction to her in another situation where she behaves quite differently, *unless* we remain alert to the changed time and changed conditions. In the pre-hunt scene Margaret shows pride and implicit confidence in her husband's capabilities, which ex-

plains the bitter anger evoked by her disappointment and shame when he fails her. Her tears in the post-hunt scene (which we experience earlier) are not for herself or for him alone, but for *them*. But the careless reader will remain unaware of the nuances of her behavior unless he keeps in mind Goethe's warning that "We see only what we look for; we look for only what we know."

Artful authors require us to understand clearly the *when*, *where*, *who*, and *what* of their stories before we can get to the *why* and *wherefore*. Accurate and sensitive interpretation is built upon the foundation of concrete particulars, from which firm base we can safely evaluate less tangible aspects of a story: feelings, character, relationships, motives, moods, etc. Novice readers, unfortunately, are often unobservant of factual details, or if they do notice them, tend to forget them as they proceed. They characteristically focus on the final pages of a story, where the "meaning" is felt to reside, as though the preceding pages were merely a meaningless preamble. But good readers note carefully the relevance of information that may seem only incidental, of clues to character casually inserted, of facts intended to inculcate necessary attitudes in the reader. There is practical truth in the seeming platitude that "Good stories have a beginning, middle, and end."

However, a good writer may, for sound artistic reasons, have the middle or end precede the beginning. Hemingway showed us the aftermath of the lion-hunt before showing the hunt itself because he wished to plunge us immediately into the crossfire of negative feelings that characterizes the Macombers' relationship. This interests us in their troubles and arouses curiosity about what had occurred during the hunt. Moreover, the reversal of scenes indicates artistically that the emotional effects of the hunt are more significant than its physical actions.

III

For equally sound aesthetic reasons, other authors use the frame-story, which also dislocates the expected chronological progress of their narratives. The time-schemes generated by this device can be quite troublesome to student-readers, even after they are told that the frame-story will always be set in a different time-period than the core-story.

Writers often achieved desired psychological effects by enclosing their core-narrative within another story. The core-tale of Poe's "Descent Into the Maelstrom" would be a far less impressive experience had we not already met the heroic protagonist and felt the power and profundity of the Great Whirlpool. To

produce these effects, the frame-story takes us up a high mountain that overlooks the Maelstrom, which a seemingly old fisherman describes to a young newcomer whose reactions influence our own. His paralyzed terror at the great height and at the sound and sight of the Strom represents a normal response, while the fisherman's nonchalance about the height shows unusual coolness and courage. When the latter claims to be only a shadow of his former self, we feel intensely how fearless and stable he once was. And when we learn that even this heroic man was so frightened by his Maelstrom experience that his hair turned white in a day, we are prepared to believe his account no matter how incredible it might ordinarily seem.

Moreover, Poe's highly charged language in this frame-story lends an eerie, vaguely supernatural aura to the Maelstrom. The water wears "so inky a hue" that the narrator recalls "the Nubian geographer's account of the Mare Tenebrarum"; the panorama is "deplorably desolate"; the "lines of horribly black and beetling cliff" have "the character of gloom" against the "white and ghastly crest" of the surf; the islands are "bleak-looking" or "hideously craggy and barren"; the Strom itself has a "monstrous" velocity and an "appalling" voice, comparable to "the moaning of a vast herd of buffaloes." The Glanvill epigraph contributes to the supernatural tone by pointing out the "vastness, profundity, and unsearchableness" of God's natural creations, "which have a depth in them greater than the well of Democritus." In addition, the sailor's telling of his tale to a younger man who wishes to be elsewhere has a mysterious Ancient Mariner quality that recalls Coleridge's haunted hero. These subtle hintings at the supernatural in the frame-story prepare the sensitive reader for the fisherman's visionary view in the core-story as he waits to be plunged into the "profound gulf: the Strom takes on an unearthly look, a "ghastly radiance," as the moon sends a "flood of golden glory" in the abyss where a great rainbow resembles the mythical Moslem bridge "between Time and Eternity." This transcendant moment produces a philosophic composure which, together with his scientific curiosity, enables him to escape the death he had accepted.

In this work, Poe makes a clear separation between frame and central tale, moving us from the mountaintop to the Maelstrom adventure, and returning only briefly to the frame-scene at the end ("My hair . . . was as white as you see it now . . . I now tell it to *you* . . ."). Students generally understand the time relationships here, although sometimes there is uncertainty about which characters are saying what.

IV

These same students, however, are likely to be baffled by the complexities of Balzac's *double* frame in "A Passion in the Desert." This frame-within-a-frame has vital thematic connections with the core narrative, but they will not be understood until one discerns clearly the changes in scene, cast, and plot. First, in the outer frame, the narrator and his ladyfriend, leaving a menagerie performance, discuss the achievements of the animal trainer, M. Martin. Second, in the inner frame, the narrator tells her of his previous visit to the menagerie, during which he met a battle-scarred Provencal veteran of the Napoleonic wars. Third, in the core narrative, this old soldier recounts to the narrator his adventure with a panther in the African desert, an account which we read in a missive sent by the narrator to his ladyfriend. It is a story within a story within a story, moving backward in time.

This oversimplified clarification of Balzac's plot would probably help a puzzled student, but it doesn't touch upon the very complicated ending, wherein the ladyfriend of Frame 1 gets the narrator to complete the soldier's core-narration (unaccountably broken off in the letter), while doing which he finishes his account of his encounter with the soldier (Frame 2). Many students cannot follow such plot-shifts accurately, and therefore confuse the characters, blur the time periods, or get physical details wrong — i.e. think the old soldier lost his leg through the panther bite. (A similar blunder was made in a book on French fiction by a critic who thought that the soldier had become an animal trainer — M. Martin — to expiate the murder of the panther after he had found true religion in the desert!)

Balzac's difficult mode of narration serves several legitimate artistic purposes. Each frame makes explicit a theme only implied in the core story: the outer-frame characters discuss the capacity of animals for passion and for taking on human vices; the inner-frame has the old soldier verbalizing (unwillingly) the nature of his spiritual experience in the desert. Moreover, the frame arrangement permits Balzac to place this elucidation of the spiritual theme in the most prominent position — at the very end of the story, where the reader is left free to meditate the truths embodied in the tale.

Other important artistic effects result from Balzac's use of a frame-story. It provides a rationale for interrupting the old soldier's narrative temporarily, arousing suspense in the reader as well as in the ladyfriend, to whom the narrator apparently wishes to tell the conclusion in person. More importantly, this

hiatus in the narrative enables Balzac to circumvent with great delicacy the climactic moment of the sexual connection between soldier and panther while implying it clearly in a variety of ways. The Frame 1 romance is itself a distant parallel to the soldier-panther relationship: the ladyfriend teases the narrator as a lover might, making "so many promises" that he reveals the old soldier's confidences; the Provencal caresses the panther as a lover might, in response to her demands. This wild creature is compared to a princess, a queen, a cunning woman, and to his extravantly jealous "first mistress," whose "soul seems to have passed into the animal's body. Just before the narrator's letter breaks off, the soldier admires her "rounded rump" and finds her "beautiful as a woman," and Balzac's language becomes charged with sexual intensity.

> The Provencal and the panther looked at each other with a look full of meaning. The coquette trembled when she felt the nails of her friend scratching her scalp; her eyes flashed like lightning, and then she closed them tightly.
>
> "She has a soul . . ." he said, studying the stillness of this queen of the sane . . . solitary and burning like the sand.

At this crucial moment, Balzac switches us back to Frame 1, where the narrator prefaces his resumption of the old soldier's tale by saying to his ladyfriend, "It is horribly difficult, but you will understand what the old grumbler told me when . . . he suddenly cried: 'I don't know what pain I caused her, but she turned around as though enraged and . . . bit my leg, gently I admit.' " The alert reader "understands" what the old soldier told the narrator, that potential indelicacy has been neatly bypassed.

V

After Balzac's elaborate narrative scheme, Poe's frame-story in "The Cask of Amontillado" seems almost skeletal. (No pun intended.) To the unwary reader it is quite imperceptible, for only three unobtrusive clues indicate its existence. It has been "half of a century" since the murder and Montresor seems to feel the need to tell his story, perhaps to a priest: "You, who so well know the nature of my soil . . ." Moreover, his "In pace requiescat!" suggests a change of heart toward Fortunato. (Some subtle clues in the core-tale prepare us to believe that Montresor, despite his bravado, is not totally without feelings.)

From the most obvious to the most covert, these frame-stories serve vital aesthetic functions and make rigorous demands upon the reader's attention. The rewards, in terms of increased understanding and pleasure, make the required effort an agreeable habit with good readers.

150 Adolescent Novels Worth Reading: Since 1977

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The Fall 1977 *Illinois English Bulletin* printed a list of 200 adolescent novels worth reading: 1972-1977. The following list updates the earlier article and contains 150 adolescent novels I thought particularly worth reading.

I'll make no more defense of adolescent literature (or YA literature as librarians frequently call it) than I did in the earlier article, but I would make my usual plea that no English teacher has a right to condemn adolescent novels without having read a great many. I would urge anyone who cares to stay up-to-date in the field ought to read articles and book reviews in *Horn Book Magazine, School Library Journal, Wilson Library Bulletin, ALAN Review, Bulletin of the Center for Children's Books, Booklist,* and *Voice of Youth Advocates.*

Obviously, I have some favorites of these 150, and I'd like to draw your attention to Judy Blume's *Tiger Eyes,* Nancy Bond's *Country of Broken Stone,* T. Degens' *The Visit,* Peter Dickinson's *The Seventh Raven* and *Tulku,* Paula Fox's *A Place Apart,* Rosa Guy's *The Disappearance,* Virginia Hamilton's *Sweet Whispers, Brother Rush,* H.M. Hoover's *The Bell Tree,* Delia Huddy's *The Humboldt Effect* and *Time Piper,* Mollie Hunter's *You Never Knew Her as I Did,* M.E. Kerr's *Little Little,* Benjamin Lee's *It Can't Be Helped,* Kevin Major's *Hold Fast,* Harry Mazer's *The Last Mission,* Robin McKinley's *Beauty* and *The Blue Sword,* Ann Schlee's *Ask Me No Questions,* Ouida Sebestyen's *Words by Heart,* Jan Slepian's

The Alfred Summer, Robert Westall's *The Devil on the Road* and *Fathom Five*, and Barbara Willard's *The Country Maid*. The two funniest books of the period were, for me, M.E. Kerr's *Little Little* and Benjamin Lee's *It Can't Be Helped*.

The ten adolescent novels that most impressed me from 1977 through 1982 were Richard Blessing's *A Passing Season*, Sue Ellen Bridgers' *All Together Now*, Alice Childress' *Rainbow Jordan*, Robert Cormier's *After the First Death*, Jane Langton's *The Fledgling*, Mildred Lee's *The People Therein*, Walter Wangerin, Jr.'s *The Book of the Dun Cow*, Robert Westall's *Break of Dark* and *The Scarecrows*, and Jane Yolen's *Dragon's Blood*.

Here then are the 150 novels I'd recommend most for anyone interested in the field.

1. Aaron, Chester, GIDEON (Philadelphia: Lippincott, 1982). A young Jewish boy with Aryan features is able to evade Nazis and smuggles materials into the Warsaw ghetto. Then he is caught and taken to Treblinka, a concentration camp.

2. Arrick, Fran. CHERNOWITZ! (Scarsdale, NY: Bradbury, 1981). Tenth grader Bobby Cherno finds anti-Semitism raging in his school in the form of bully Emmett Sundback. Harrassed, Bobby finally tells others of the misery he's faced and they set out (unsuccessfully) to convert Emmett.

3. Arrick, Fran. STEFFIE CAN'T COME OUT TO PLAY (NY: Bradbury, 1978). Fourteen-year-old Stephanie Rudd runs away from her dismal home to glamorous New York City to become a model. Instead, she becomes one of Favor's string of prostitutes until street cop Calvin Yarbro finds her.

4. Arrick, Fran. TUNNEL VISION (NY: Bradbury, 1980). An apparently happy young boy commits suicide, and his family and friends try to find out why.

5. Avi. A PLACE CALLED UGLY (NY: Pantheon, 1981). After spending the last ten summers with his parents at Greenlow Island, Owen learns that the summer home is to be torn down to make way for a resort hotel.

6. Bach, Alice. WAITING FOR JOHNNY MIRACLE (NY: Harper, 1980). Identical twins Becky and Theo Maitland are bright and athletic. Then doctors discover cancer in Becky's leg.

7. Bawden, Nina. REBEL ON A ROCK (Philadelphis: Lippincott, 1978). Jo Popper and her family visit Polis, a town in a dictatorship, and become involved in a revolution.

8. Bethancourt, T. Ernesto. DORIS FEIN: SUPERSPY (NY: Holiday House, 1980). A graduation present of a trip to New York City becomes odd as Doris receives a mysterious note and then is involved in an adventure accompanied by detective Carl Suzuki. The sequels are also good — DORIS FEIN: QUARTZ BOYAR (NY: Holiday House, 1980) and DORIS FEIN: PHANTOM OF THE CASINO (NY: Holiday House, 1981).

9. Blessing, Richard. A PASSING SEASON (Boston: Little, Brown, 1982). A non-routine, non-clichéd football story about a sensitive boy who plays quarterback and admires football ability while he's scorned by his coach and teammates because he seems to lack backbone.

10. Blume, Judy. TIGER EYES (Scarsdale, NY: Bradbury, 1981). Davey Wexler and her family come to Las Alamos, New Mexico, after her father is killed in a holdup. While mother retreats from the world, Davey reaches out tentatively. Best Blume I've read in years.

11. Bond, Nancy. THE BEST OF ENEMIES (NY: Atheneum, 1978). Charlotte Paige and a few friends thwart the plans of an obsessed history buff to have the British win a modern reenactment of the Battle of Concord Bridge.

12. Bond, Nancy. COUNTRY OF BROKEN STONE (NY: Atheneum, 1980). Penelope and her makeshift family live near an archeological dig where Penelope's stepmother works.

13. Bond, Nancy. THE VOYAGE BEGUN (NY: Atheneum, 1981). Conservationist Maggie Rudd and friends try to do something about the loss of tourists to their Cape Cod town.

14. Branfield, John. THE FOX IN THE WINTER (NY: Atheneum, 1982). At first disturbed and then increasingly fascinated, Fran tapes the memories of 90-year-old Tom Treloar.

15. Bridgers, Sue Ellen. ALL TOGETHER NOW (NY: Knopf, 1979). When Casey comes to stay the summer with her grandparents she meets Dwayne Pickens, 33 with the mind of a twelve-year-old. But Dwayne is not the only person who changes her life that summer.

16. Bridgers, Sue Ellen. NOTES FOR ANOTHER LIFE (NY: Knopf, 1981). Wren and Kevin visit their father at the state mental hospital on weekends while their mother gads about.

17. Bunting, Eve. THE HAUNTING OF KILDORAN ABBEY (NY: Warne, 1978). Ireland, 1847, in the midst of cold and famine, orphaned Finn and Columb, 15-year-old twins, are driven from their home by Sir James Blunt, English landlord, and they join a Robin Hood-like gang.

18. Butterworth, William. LEROY AND THE OLD MAN (NY: Four Winds, 1980). Witness to a crime and sent for safety temporarily to Mississippi to stay with his grandfather, LeRoy doesn't like the country at all. Then his neer-do-well father offers LeRoy a chance to be a numbers runner in New York City, and LeRoy must decide what's right and honest.

19. Bykov, Vasil. PACK OF WOLVES (NY: Crowell, 1981). Nazis on the Russian front hunt down a band of partisans.

20. Carter, Peter. THE SENTINALS (NY: Oxford University Press, 1981). The British Navy's antislavery patrol in the 1840s.

21. Chambers, Aidan. BREAKTIME (NY: Harper, 1978). Trying to prove something to a friend, and himself, Ditto sets out on a brief holiday to record everything he does and everyone he meets. Often experimental and always worth reading.

22. Childress, Alice. RAINBOW JORDAN (NY: Coward, 1981). Periodically abandoned by her 29-year-old mother, Rainbow lives part time with Miss Josie in a kind of halfway house. One of the distinguished books of the year.

23. Cohen, Barbara. UNICORNS IN THE RAIN (NY: Atheneum, 1980). Set in the future when our society has become so threatening that most people wear helmets and carry guns, Nikki meets a young man, goes to his family's holiday celebration, and discovers the family's head has been told by God to prepare for 40 days of rain.

24. Cormier, Robert. AFTER THE FIRST DEATH (NY: Pantheon, 1979). Young terrorists hold a busload of kids hostage. General Mark Marchand commands the forces marshalled against the terrorists and involves his son Ben in the attempted rescue.

25. Curry, Jane Louise. GHOST LANE (NY: Atheneum, 1979). Richard is relieved to be removed from the strict clutches of his aunt and allowed to live with his opera singing father. Then he meets cheerful Mr. Drew, apparently an art thief.

26. Daly, Jay. WALLS (NY: Harper, 1980). Unable to handle his alcoholic father, Frankie O'Day masquerades as The Shadow, graffiti expert and general mysterious figure. Some reasonably explicit sexual scenes.

27. de Larrabeitti, Michael. THE BORRIBLES (NY: Macmillan, 1978). When the rich but rodent-like Rumbles invade London's Battersea area, the native pointed-earned but child-like Borribles fight back violently.

28. Degens, T. THE VISIT (NY: Viking, 1982). Kate, a young girl in contemporary Germany, discovers a diary of her now-dead namesake aunt which reveals that Sylvia, another aunt and still alive, may have caused Kate's death when both were members of the Hitler Youth.

29. Dickinson, Peter. THE SEVENTH RAVEN (NY: Dutton, 1981). Terrorists attempt the kidnapping of a young actor in a local church opera, and 17-year-old Doll Jacobs and 100 children are taken hostage.

30. Dickinson, Peter. TULKU (NY: Dutton, 1979). The only survivor of a massacre at his father's Chinese mission, Theodore finds strange Miss Jones, and both flee to Tibet where mystery and religion and danger merge into a destiny for both people.

31. Engdahl, Sylvia Louise. THE DOORS OF THE UNIVERSE (NY: Atheneum, 1981). Following THIS STAR SHALL ABIDE and BEYOND THE TOMORROW MOUNTAINS, scholar and priest Noren's wife dies and he sets out to find the genetic problem that apparently dooms his people.

32. Farber, Norma. MERCY SHORT (NY: Dutton, 1982). Mercy's diary, December 1691 to March 1692, when she's 17 and accused of being a witch by Cotton Mather. Brilliant historical fiction.

33. Forman, James. THE PUMPKIN SHELL (NY: Farrar, 1981). Eighteen-year-old Robin constantly relives the guilt he feels about his mother's death. Confined for a time with his new stepsister during a hurricane, Robin begins to grow up.

34. Fox, Paula. A PLACE APART (NY: Farrar, 1980). Tory is sometimes repelled but mostly fascinated with disdainful Hugh who tries to manipulate her and her play. A brilliant book about self-knowledge and far more.

35. Gardam, Jane. GOD ON THE ROCKS(NY: Morrow, 1979). In an English seaside town, Margaret's father preaches God, her mother thinks wistfully of what might have been, and Margaret learns about love and sex and herself.

36. Garden, Nancy. ANNIE ON MY MIND (NY: Farrar, 1982). Seventeen-year-old Liza meets Annie, falls in love with her, and then after several problems stays away from her for 6 months before they're reunited. The best of all YA books about lesbianism, non-sensational and quite sensitive.

37. Garfield, Leon. THE APPRENTICES (NY: Viking, 1978). Twelve stories of 18th century apprentices, their lives and fortunes (and misfortunes) and futures.

38. Garfield, Leon. THE CONFIDENCE MAN (NY: Viking, 1979). In Garfield's beloved 18th century, German Protestants plan to go to the New W orld and make it to London where the leader deserts them. Hans takes charge and helps the band onward to America.

39. Garfield, Leon. FOOTSTEPS (NY: Delacorte, 1980). William Jones' dying father asks him to find a former business partner the father had cheated, so William sets out to London in this tale of Eighteenth Century England. A brilliant period piece and exciting to boot.

40. Garfield, Leon. THE NIGHT OF THE COMET (NY: Delacorte, 1979). A continuation of the escapades of the two heroes (?) of THE STRANGE AFFAIR OF ADELAIDE HARRIS. This time love smiles on Bostock and larceny smites Harris.

41. Gould, Joan. OTHERBORN (NY: Coward, 1980). A brother and a sister are tossed ashore after a tropical storm. Their young captors seem friendly but mysterious and, to the outsiders' surprise, are overjoyed when a very old person is found. Then the answers to this topsy-turvy world begin to come out.

42. Graber, Richard. PAY YOUR RESPECTS (NY: Harper, 1979). A sequel to A LITTLE BREATHING ROOM (And the sequel is the better book) in which Ray Decker tries to survive life in rural Minnesota right before World War II. An honest and sensitive account of an 18-year-old trying to find his own place while family and friends change.

43. Guy, Rosa. THE DISAPPEARANCE (NY: Delacorte, 1979). Acquitted of murder, Imamu Jones lives with the Aimsley family, different in every way from his early life in Harlem. When the youngest Aimsley daughter disappears, Imamu becomes a logical suspect.

44. Guy, Rosa. EDITH JACKSON (NY: Viking, 1978). Edith, almost eighteen, sets out to find security for herself and her sisters, only to discover that they may not want what she wants or what she wants for them.

45. Hamilton, Virginia. JUSTICE AND HER BROTHER (NY: Greenwillow, 1978). Tice (Justice) fears the sadism of one of her twin brothers. When she develops her own latent psychic powers, she discovers how strong and brutal Tom is and what he is trying to do to his brother. DUSTLAND (NY: Greenwillow, 1980) is a sequel in which Justice, her twin brothers, and a friend are in a land of dust with strange creatures. Most of the conflict is between Justice and her brother Thomas who struggle to determine who is the more powerful. Not easy going, but extraordinarily rewarding. THE GATHERING (NY: Greenwillow, 1981) concludes the trilogy with the young people defeating evil.

46. Hamilton, Virginia. SWEET WHISPERS, BROTHER RUSH (NY: Philomel, 1982). Fourteen-year-old Teresa takes care of her retarded older brother and sees the ghost of his dead uncle, Brother Rush.

47. Haugaard, Erik Christian. CHASE ME, CATCH NOBODY! (Boston: Houghton Mifflin, 1980). In 1937, Erik is on a holiday to Germany when he is given a package and told to deliver it in Hamburg. As he does that and is involved in saving a Jewish girl, Erik becomes politically and morally aware of evil and injustice.

48. Hodges, Margaret. THE AVENGER (NY: Scribner, 1982). Alexis, a young Greek boy in the fifth century B.C., wants to avenge his family's honor after his brother is beaten in an Olympic boxing match.

49. Hoover, H.M. ANOTHER HEAVEN, ANOTHER EARTH (NY: Viking, 1981). After a 500-year-old colony has been abandoned by the corporation that established it because the colony is inefficient, a new team of explorers looking for new areas to colonize comes. A book about corporate responsibility. Good science fiction.

50. Hoover, H.M. THE BELL TREE (NY: Viking, 1982). James Sadler and his daughter Jenny, 15, visit the planet Tanin to learn about an extinct civilization.

51. Hoover, H.M. RETURN TO EARTH (NY: Viking, 1980). In 3307, Galen Innes comes to an Earth ruled by corporations, meets the daughter of a corporation executive, and is kidnapped by a leader of a religious cult.

52. Huddy, Delia. TIME PIPER (NY: Greenwillow, 1979). When an odd girl he had known in their small English town shows up in London, Luke is working with a scientist on a Time machine. Luke wonders if there is some connection between the Time machine and the people it seems to attract.

54. Hunter, Mollie. YOU NEVER KNEW HER AS I DID! (NY: Harper, 1981). Will Douglas plots to free Mary, Queen of Scots, from her island prison.

55. Jones, Adrienne. THE BECKONER (NY: Harper, 1980). Dominated by her family, just breaking up with her boyfriend and now experiencing ghostly visits at night, Kate Duret flees to the Oregon coast in search of a kind of peace.

56. Jones, Diana Wynne. WITCH WEEK. (NY: Greenwillow, 1982). Based on the fiction that in contemporary England witches are burned, Jones' novel concerns a boarding school for "witch orphans" where two young people are accused of being witches.

57. Kerr, M.E. GENTLEHANDS (NY: Harper, 1978). Buddy loves a girl above his social station, as his parents constantly tell him, and takes refuge with his dignified but delightful grandfather. Buddy learns that this sensitive old man has been accused of being a Nazi murderer in a World War II concentration camp.

58. Kerr, M.E. LITTLE LITTLE (NY: Harper, 1981). Little Little LaBelle is an 18-year-old dwarf. Her mother decides Little Little ought to marry a midget TV minister, Little Lion, but Little Little has other plans. Funny and satiric.

59. Kerr, M.E. WHAT I REALLY THINK OF YOU (NY: Harper, 1982). Opal Ringer's father is a Pentacostal preacher and Jesse Pegler's father is a successful TV minister, but both young people are having religious problems *and* more.

60. Koehn, Ilse. TILLA (NY: Greenwillow, 1981). Fifteen-year-old Tilla returns to her Dresden home in Feb. 1945 to find her city destroyed and her family dead.

61. Konigsburg, E.L. THROWING SHADOWS (NY: Atheneum, 1979). Five stories by a fine writer, all told by a young adult about growing up and becoming aware of ourselves.

62. Kullman, Harry. THE BATTLE HORSE (Scarsdale, NY: Bradbury, 1981). In 1930's Stockholm, Sweden, a game of jousting knights (rich kids) and horses (poor kids) becomes a parable of class struggle. Roland, son of a factory worker, sets out to overcome the mysterious Black Knight.

63. Langton, Jane. THE FLEDGLING (NY: Harper, 1980). Eleanor and Eddy organize the Georgie Protection Society to keep their odd little cousin from doing such crazy things in this effective blend of realism and fantasy.

64. Lawrence, Louise. STAR LORD (NY: Harper, 1978). A spaceship crashes into Mawrrhyn, a magic mountain, and a Welsh family attempts to save the pilot from the mountain and men investigating the crash.

65. Lee, Benjamin. IT CAN'T BE HELPED (NY: Farrar, 1979). Max Orloff watches his father die in the first two pages of the book, his mother slowly goes off the deep end emotionally, a girlfriend gets pregnant, and Max still survives. A remarkably funny and fine book.

66. Lee, Mildred. THE PEOPLE THEREIN (Boston: Houghton Mifflin, 1980). Lanthy may be lame, but she knows what she wants, and she finds it in naturalist teacher Drew. Sensitive and quiet and excellent.

67. LeGuin, Ursula K. THE BEGINNING PLACE (NY: Harper, 1980). Hugh finds a refuge from his shrewish mother in a land of perpetual twilight. So does Irene find escape there, and she resents Hugh's presence until they set out together to kill a threat to the land.

68. Lipsyte, Robert. JACK AND JILL (NY: Harper, 1982). Basketball star Jack Ryder has no idea of the problems he'll have when he meets rich Jillian.

69. Lipsyte, Robert. THE SUMMERBOY (NY: Harper, 1982). Bobby Marks (of ONE FAT SUMMER and SUMMER RULES), now 18, goes to work at a laundry and becomes part of the labor unrest.

70. Lipsyte, Robert. SUMMER RULES (NY: Harper, 1981). A sequel to ONE FAT SUMMER. Bobby Marks returns to Rumsen Lake for another summer, this time to act as a camp counselor.

71. Lowry, Lois. AUTUMN STREET (Boston: Houghton Mifflin, 1980). During World War II, Elizabeth and her sister are taken to their grandparents' house. Elizabeth becomes a close friend of Charles, the Black cook's grandson, and their adventures ultimately lead to tragedy.

72. Lowry, Lois. FIND A STRANGER, SAY GOODBYE (Boston: Houghton Mifflin, 1978). Natalie seems to have no problems (she has a loving family and she's ready for college), but she knows she's adopted and she sets out to find her natural mother.

73. Mace, Elizabeth. BROTHER ENEMY (NY: Beaufort, 1981). In 1939, Andreas leaves Hamburg to join his father in England. There, to his surprise, he learns that he is Jewish. When his German father is interned, Andreas goes from foster home to foster home.

74. MacLeod, Charlotte. CIRAK'S DAUGHTER (NY: Atheneum, 1982). Nineteen-year-old Jenny inherits a house from her father, Jason Cirak, who deserted his wife and daughter. Jenny adopts an alias and discovers her father was murdered.

75. MacLeod, Charlotte. WE DARE NOT GO A-HUNTING (NY: Atheneum, 1980). Although Molly is hired by summer visitors to the island off the New England coast, she is the only local hired, and she sets out to find out why summer visitors are not hiring this summer.

76. Major, Kevin. FAR FROM SHORE (NY: Delacorte, 1981). Chris' family is falling apart, and he's ready to drop out of school. Then he finds relief in drinking.

77. Major, Kevin. HOLD FAST (NY: Delacorte, 1980). Michael and his younger brother are split up after their parents' death. Sent to live with his uncle and aunt, Michael (and his cousin) rebel under the uncle's bullying and set out for Michael's old home. Winner of the Canadian Award for Best Children's Book.

78. Mazer, Harry. THE ISLAND KEEPER (NY: Delacorte, 1981). Desolate after the deaths of her mother and sister, Cleo tries to find peace by running away to an island in a Canadian lake only to discover that acting out loneliness is nothing like the loneliness and fear she finds.

79. Mazer, Harry. I LOVE YOU, STUPID! (NY: Crowell, 1981). Marcus Rosenbloom thinks about nothing but girls and sex, unless he's momentarily posing as a budding writer. Then he meets Wendy Barrett, an old friend. Good, honest novel of love and lust.

80. Mazer, Harry. THE LAST MISSION (NY: Delacorte, 1979). A partly autobiographical story of a young Jewish boy in 1944. He joins the Air Force to save Jews from Hitler and then is shot down over Germany.

81. Mazer, Norma Fox. SUMMER GIRLS, LOVE BOYS, AND OTHER SHORT STORIES (NY: Delacorte, 1982). Nine unrelated stories, all showing Mazer's versatility in depicting real girls with real problems.

82. Mazer, Norma Fox. UP IN SETH'S ROOM (NY: Delacorte, 1979). First love for fifteen-year-old Finn who meets Seth, 19, and recognizes problems lie ahead. A fine story by a superior writer.

83. McCaffrey, Anne. DRAGONDRUMS (NY: Atheneum, 1979). Third in a series, this one about Menolly's protege Piemur, a soloist, who wonders what will happen to him when his voice changes and he cannot sing as he did.

84. McKinley, Robin. BEAUTY: A RETELLING OF THE STORY *A BEAUTY AND THE BEAST* (NY: Harper, 1978). As in the classic tale, a young woman gladly takes her father's place at the castle of the Beast and there finds love amidst surprises. Beautifully told.

85. McKinley, Robin. THE BLUE SWORD (NY: Greenwillow, 1982). First in a series about Damar, this fantasy is about Angharad (or Harry) Crewe and her brother. Harry proves to be a hero in battle.

86. Murphy, Shirley Rousseau. THE JOINING OF THE STONE Atheneum, 1981). Fifth in the WOLF BELL series, Lobon seeks revenge for the death of his father.

87. Myers, Walter Dean. WON'T KNOW TILL I GET THERE (NY: Viking, 1982). A 14-year-old keeps a diary of his parents' decision to adopt a foster child and their son's recognition that the foster child has a criminal record.

88. Nixon, Joan Lowery. THE SPECTER (NY: Delacorte, 1982). When 17-year-old Diana is in the hospital being treated for cancer, 9-year-old Julie becomes her roommate. Julie's parents were killed in a car crash, and she believes Bill Sikes killed them and threatens her life.

89. O'Dell, Scott. THE CAPTIVE (Boston: Houghton Mifflin, 1979). Jesuit Julian Escobar sets out to fight the enslaving of Indians by the Spanish in the 16th century. Continued by THE FEATHERED SERPENT (Boston: Houghton Mifflin, 1981).

90. O'Dell, Scott. SARAH BISHOP (Boston: Houghton Mifflin, 1980). After her brother dies on a British prison ship and her loyalist Tory father dies at the hands of patriots, Sarah sets out to ignore both Tories and patriots. Living for a time in a cave, she is then accused of being a witch.

91. Orgel, Doris. THE DEVIL IN VIENNA (NY: Dial, 1978). Inge's best friend is Lieselotte, though Inge is Jewish and Leiselotte's father is a devoted Nazi. Forbidden to see each other, Inge turns to her friend to help her family escape from Austria.

92. Paterson, Katherine. JACOB HAVE I LOVED (NY: Crowell, 1980). Louise writes much later about her young life when her twin sister got everything Louise wanted, money and beauty and the love of one boy.

93. Peck, Richard. CLOSE ENOUGH TO TOUCH (NY: Delacorte, 1981). Seventeen-year-old Matt deeply loves Dory, but he must adjust to her death and get back to life.

94. Peyton, K.M. FLAMBARDS DIVIDED (NY: Putnam, 1982). A continuation of the FLAMBARDS trilogy with Christina caught between the old bitterness between Dick and Mark.

95. Peyton, K.M. MARION'S ANGELS (NY: Oxford University Press, 1979). Marion loves deserted St. Michael's Church, and when she's overwhelmed by a concert in the church and especially the playing of pianist Pat Pennington, Marion is sure more miracles will follow.

96. Peyton, K.M. A MIDSUMMER NIGHT'S DEATH (NY: Collins, 1979). The English master at Meedington is unpopular and his death is at first thought to be suicide and then — .

97. Peyton, K.M. PROVE YOURSELF A HERO (NY: Collins, 1978). Kidnapped and held for ransom, Jonathan finds when he's released that his mother is more concerned about the lost money than her son's safety.

98. Peyton, K.M. THE RIGHT-HAND MAN (NY: Oxford University Press, 1979). Set in early 19th century England, this tells of Ned, an excellent stagecoach driver, who leaves his job to work for Lord Ironmaster, is forced into a race, kills a man in self-defense, and is saved by a woman he had earlier ignored. Crowded but a detailed picture of the misery of the poor of the time and worth reading, as are all her books.

99. Phipson, Joan. A TIDE FLOWING (NY: Atheneum, 1981). A young boy wonders if he's responsible for his mother's death and his father's rejection.

100. Prince, Alison. THE TURKEY'S NEST (NY: Morrow, 1980). Pregnant Kate finds her mother sympathetic and her former lover intolerant so she goes to live with her widowed aunt though she doesn't like rural life.

101. Quigley, Martin. THE ORIGINAL COLORED HOUSE OF DAVID (Boston: Houghton Mifflin, 1981). Small town life in the late 1920's was pretty dull even for the star pitcher of the local baseball team. Then the Original Colored House of David baseball team comes to town, and the young pitcher talks them into letting him go barnstorming with them.

102. Rees, David. THE EXETER BLITZ (NY: Elsevier, 1980). When the Germans blitz Exeter in World War II, members of one family are apart, and each is in some way trapped and affected by the blitz.

103. Roy, Thomas. THE CURSE OF THE TURTLE (NY: Collins/World, 1978). The Brent home has stood for years on ground sacred to the Oona Aborigine tribe in Australia. Jimmy Brent learns a curse of death has been placed on his horse.

104. Salassi, Otto R. ON THE ROPES (NY: Greenwillow, 1981). In 1951, Squint Gavin's mother dies, and Squint and his older sister set out to find their charming but shiftless father, Claudius. The father returns with them and turns the mortgaged farm into a wrestling college in this wild, far-fetched, and funny book.

105. Sallis, Susan. A TIME FOR EVERYTHING (NY: Harper, 1979). Life in a small English village during World War II is hard enough, but when Lily's father goes to war and rumors about her mother's many boyfriends become common gossip, life gets even tougher.

106. Schlee, Ann. ASK ME NO QUESTIONS (NY: Holt, 1982). Laura and Barty stay with their aunt while a cholera plague hits their London home. Dullness is replaced with a mystery in this fine book.

107. Schlee, Ann. THE VANDAL (NY: Crown, 1981). Set in future England in a society where the motto is "Nothing Lost Matters," the population is perpetually drugged by "Drink" taken nightly which erases everyone's memory of everything more than three days old. A young boy escapes this life into the outside world.

108. Scoppettone, Sandra. HAPPY ENDINGS ARE ALL ALIKE (NY: Harper, 1978). While a few people know of the lesbian love affair between Jaret and Peggy, an angry boy finds a way of blowing up their world.

109. Sebestyen, Ouida. FAR FROM HOME (Boston: Little, Brown, 1980). Salty and his great-grandmother go to the home of Tom and Babe Buckley because his now-dead mother left a note telling him to love Tom. Salty learns he is Tom's son.

110. Sebestyen, Ouida. WORDS BY HEART (Boston: Little, Brown, 1979). In 1910, Lena's family is the only black family in a small southern town, and Lena soon learns what it is to be an outsider.

111. Skurzynski, Gloria. MANWOLF (Boston: Houghton Mifflin, 1981). In the 1300's, a child is born to a 16-year-old Polish girl, and the boy appears to be a werewolf.

112. Slepian, Jan. THE ALFRED SUMMER (NY: Macmillan, 1980). Lester has cerebral palsy, Alfred is retarded, and Myron is apparently normal and healthy, and all three set out to build a boat in a story that is moving and often surprisingly funny.

113. Slepian, Jan. LESTER'S TURN (NY: Macmillan, 1981). Sequel to THE ALFRED SUMMER, Alfred is now institutionalized, and cerebral palsied Lester sets out to rescue Alfred.

114. Snyder, Zilpha Keatley. A FABULOUS CREATURE (NY: Atheneum, 1981). Fifteen-year-old James Archer Fielding discovers a magnificent stag near a rich man's hunting preserve and confides the information to sensual, rich, pampered Diane.

115. Springstubb, Tricia. THE MOON ON A STRING (Boston: Little, Brown, 1982) Dierdre goes to college to escape her small town and finds that college life may not be dull but it is unsettling.

116. Stolz, Mary. GO AND CATCH A FLYING FISH (NY: Harper, 1979). Two young adults and a child live idyllically on the Florida coast, unaware that life can't always go on so perfectly, unaware that their mother is about to leave them and their father.

117. Storr, Catherine. WINTER'S END (NY: Harper, 1979). Winter's End is more than a beautiful country home. It's also an influence on several young people there for a holiday.

118. Strasser, Todd. ANGEL DUST BLUES (NY: Coward, 1979). Restless Alex joins his friend Michael in pushing drugs. Alex is caught, jailed, and emerges a different person, but Michael is progressively destroyed by drugs. Not as didactic as most such books are.

119. Strasser, Todd. FRIENDS TILL THE END (NY: Delacorte, 1981). Soccer star David Gilbert worries about newcomer Howie Jamison and befriends him when Howie develops leukemia.

120. Strauss, Victoria. THE LADY OF RHUDDESMERE (NY: Warne, 1982). Illegitimate sons of a cruel baron, Gercunt is sent to Rhuddesmere, and in that poor estate he learns about contentment and the Lady of the estate.

121. Sutcliff, Rosemary. FRONTIER WOLF (NY: Dutton, 1981). In 4th century Roman Britain, 23-year-old Alexios is virtually exiled to lead a group of soldiers, the Frontier Wolves.

122. Sutcliff, Rosemary. THE ROAD TO CAMLANN (NY: Dutton, 1982). Third in a series (THE LIGHT BEYOND THE FOREST and THE SWORD AND THE CIRCLE) on the Arthurian legend, this features Lancelot and his love for Guenevere.

123. Sutcliff, Rosemary. SONG FOR A DARK QUEEN (NY: Crowell, 1978). In A.D. 62, English Queen Boudicca (or Boudicea) leads a revolt against the Romans.

124. Sutcliff, Rosemary. SUN HORSE, MOON HORSE (NY: Dutton, 1978). Libin, son of a chieftain 2000 years ago, loves horses and dreams of capturing the ideal horse in a huge land engraving. A story of the White Horse of Uffington in Southern England.

125. Taylor, Mildred. LET THE CIRCLE BE UNBROKEN (NY: Dial, 1981). Sequel to ROLL OF THUNDER, HEAR MY CRY, the black Mississippi Logan family fight the Depression to retain their dignity in a warm and wonderful book.

126. Terris, Susan. TUCKER AND THE HORSE THIEF (NY: Four Winds, 1979). Tucket (actually Abigail) Delaney, disguised as a boy to protect her in the rough environment, comes to 1856 California in search of her father.

127. Thrasher, Crystal. BETWEEN DARK AND DAYLIGHT (NY: Atheneum, 1979). A moving sequel to THE DARK DIDN'T CATCH ME with the family moving once more in the Depression. Seeley doesn't mind the move — she's used to that — but threats hang over her new friends, and she's not sure what she can do to protect them.

128. Thrasher, Crystal. JULIE'S SUMMER (NY: Atheneum, 1981). Julie boards with the evil Mrs. Arthur during the Depression and is courted by two young men.

129. Thrasher, Crystal. END OF A DARK ROAD (NY: Atheneum, 1982). Following BETWEEN DARK AND DAYLIGHT and JULIE'S SUMMER, Seeley Robinson is now a high school sophomore in depression time Indiana.

130. Townsend, John Rowe. THE CREATURES (Philadelphia: Lippincott, 1980). In the future, a band of superior beings from another planet, The Persons, dominate the natives, The Creatures. Two young people fall in love and flee to live among the creatures and discover what oppression and bias mean.

131. Townsend, John Rowe. THE ISLANDERS (Philadelphia: Lippincott, 1981). A rigid island society lives by the words of the BOOK. When two castaways arrive, conflict follows.

132. Turner, Ann Warren. THE WAY HOME (NY: Crown, 1982). In fourteenth century England, Anne and others in her village hate their cruel ruler. When the Black Plague hits the village, Anne hides in a marsh and then is captured by a family who treat her as a slave.

133. Voigt, Cynthia. DICEY'S SONG (NY: Atheneum, 1982). A sequel to HOMECOMING. Four children find a home with their grandmother away from their unbalanced mother. Winner of the 1983 Newbery Award.

134. Von Canon, Claudia. THE MOONCLOCK (Boston: Houghton Mifflin, 1979). Letters to and from Barbara Cammerloherin and her closest friend after Barbara marries an important Viennese official in 1682.

135. Walsh, Jill Paton. A CHANCE CHILD (NY: Farrar, 1978). A neglected child escapes from his house and moves backward in time to the early 19th century.

136. Wangerin, Walter, Jr. THE BOOK OF THE DUN COW (NY: Harper, 1978). An allegory of good and evil with speaking animals, led by the rooster Chaunticleer. Possibly limited in appeal for some students (more than you may think), a joy and a rich treasure.

137. Westall, Robert. BREAK OF DARK (NY: Greenwillow, 1982). A master of English prose and the YA novel sets five short stories in England.

138. Westall, Robert. THE DEVIL ON THE ROAD (NY: Greenwillow, 1978). John Webster, always willing to take a chance or choose a path at the flip of a coin, is offered the use of a barn for a night by a stranger and the barn turns out to be his introduction to a fantasy.

139. Westall, Robert. THE MACHINE GUNNERS (NY: Greenwillow, 1976). Boys remove a machine gun and ammunition from a downed German plane in World War II. Realistic and brilliant analysis of war and the hysteria that comes out of it. FATHOM FIVE is a sequel, equally good, to THE MACHINE GUNNERS (NY: Greenwillow, 1980).

140. Westall, Robert. THE SCARECROWS (NY: Greenwillow, 1981). A boy devastated by his mother's remarriage puzzles over a group a scarecrows that seem to come alive.

141. Willard, Barbara. THE COUNTRY MAID (NY: Greenwillow, 1980). Sixteen-year-old Cassie comes to work for the Garside family and likes the family very much, especially Jean, two years her elder. A beautifully crafted tale, short on plot and very strong on character.

142. Winthrop, Elizabeth. KNOCK, KNOCK, WHO'S THERE? (NY: Holiday House, 1978). Two boys mourn the death of their father, but they worry even more about their mother who is slipping further and further from reality.

143. Wiseman, David. JEREMY VISICK (Boston: Houghton Mifflin, 1981). Doing a history assignment, Matthew spots the gravestone of the Visick family and becomes so fascinated, he moves back in time to become one of the son's friends.

144. Wiseman, David. THIMBLES (Boston: Houghton Mifflin, 1982). Katherine finds two old thimbles in a trunk and learns that each can take her back in time to two quite different girls.

145. Wolitzer, Hilma. TOBY LIVED THERE (NY: Farrar, 1978). Toby's widowed mother is hospitalized with a nervous breakdown and Toby and her younger sister live with foster parents. Toby waits for mother to be well, all the time watching for signs of mental illness she may have inherited.

146. Wrightson, Patricia. JOURNEY BEHIND THE WIND (NY: Atheneum, 1981). Aborigine Wirrun (of THE ICE IS COMING and THE DARK BRIGHT WATER) must save his people and land for the third time.

147. Yep, Laurence. DRAGON OF THE LOST SEA (NY: Harper, 1982). Shimmer, a dragon, and Thorn, an orphan boy, team up to search for the woman wizard, Civet, in this remarkable fantasy.

148. Yep, Laurence. SEA GLASS Harper, 1979). After moving to San Francisco, Craig Chin learns he's not accepted by his Anglo classmates. His one source of hope is ancient Uncle Quail.

149. Yolen, Jane. DRAGON'S BLOOD (NY: Delacorte, 1982). Jakkin raises a dragon to be a great fighter on the planet Austar IV.

150. Yolen, Jane. THE GIFT OF SARAH BARKER (NY: Viking, 1981). Sarah and Abel violate their Shaker beliefs in 1854 by noticing each other. They decide to leave New Vale to enter the world.